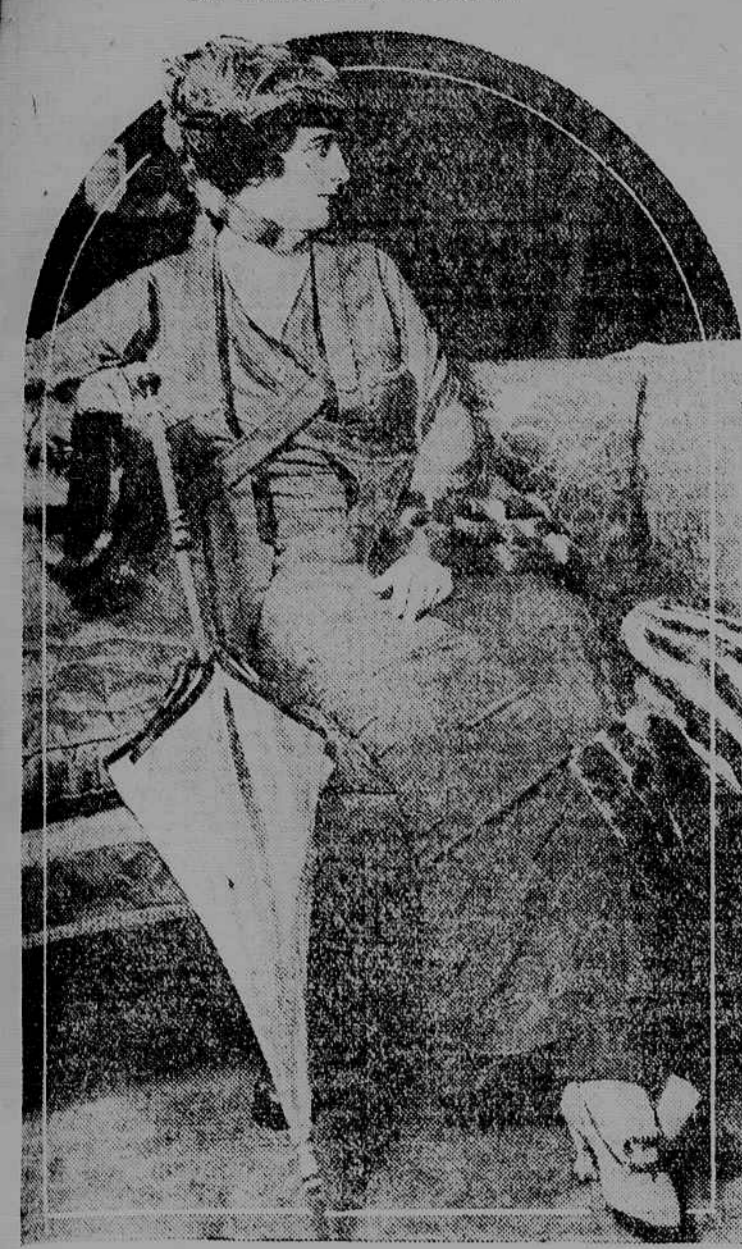


## AN AMERICAN BEAUTY



Maxine Elliott in "Lord and Lady Algy"

## "Yes or No" Was Hard to Cast

By G. M. Anderson

The minute I accepted Arthur Goodrich's play, now at the Forty-eighth Street Theatre, I knew we had our work cut out for us in regard to the cast. Here was a play with seventeen grown-ups and three children for its characters, and nearly every one of them a vital, living person with an important place in the story—characters that had to be played.

Some plays can get along with types. Others need great actors. Yes or No required both in pretty nearly every character on its long list. And there was an added problem. You see, there are three pretty distinct parts in "Yes or No," and only one person to play them all in. Mr. Goodrich had not only created real people, but he had shortened time for his characters, and it was necessary that the actor should be the characters from the second they appeared on the stage. In other words, the actor had to be "first aid" to the author's exposition in an unusual degree.

We made a good many changes in the cast, first and last. But the reader was that we didn't have to make more. It is not a part to the discredit of any actor or actress who has rehearsed or played in this play. It is not a part to the discredit of any actor or actress who has rehearsed or played in this play. It is not a part to the discredit of any actor or actress who has rehearsed or played in this play.

Mr. Goodrich and I worked hard for the first solid weeks getting the first cast together before the first rehearsal. There, I believe, just three of that original group left in the cast now, and one of those three is playing a different part from the one we first chose for. Of course, all this may only prove that we were bad pickers, but we really were up against an unusually difficult job.

Take the part of Margaret Vane, for example. This is in some ways the hardest part in the play to fill. The actress must be in turn a gentle, delicate elderly woman; a fine, thoughtful woman; a woman who is a woman in the depths; a woman who has herself, and then the elderly woman again. She must alternately be gentle, charming, fine, hopeless, dramatic power for the biggest individual scene in the play, and at the end gentleness again. And all these qualities must be displayed in a matter of time and lines, dancing to the beat of the music.

Curiously, Phil, Margaret's brother, proved another difficult part. Phil may look fairly unimportant from the first, but believe me, he takes playing. In the average play the actor would have at least twice as much time to register his effects. But in "Yes or No," big part that is, proved

## The 505th Birthday Of Jeanne d'Arc

## Warrior Maid To Be Honored To-night by Cardinal and Diplomats

Laurette Taylor, the actress; Jean d'Ys, the French poet, wounded three times at the battle of the Marne and several prominent opera singers, are on the programme which Fordham University has arranged for the celebration of the 505th anniversary of the birth of Jeanne d'Arc, at St. Francis Xavier's College Theatre, 36 West Sixteenth Street, this evening. Among the patrons are Cardinal Farley, Bishop Hayes, diplomats, Army and Navy officers of the Allied governments, and prominent men and women of New York, London and Paris, who are identified with war relief work in France and Belgium.

Recently the Rev. Joseph A. Muller, S. J., president of Fordham University, opened free war service French classes for the instruction of United States soldiers and sailors, members of the Red Cross, Knights of Columbus and other accredited organizations registered for work abroad who expect to be sent across in the near future.

These classes are largely attended in the rooms of the Social Service School, Woolworth Building, and the box office receipts from the Jeanne d'Arc commemoration go to enlarge the university's facilities for meeting the increased demand on the school for this complimentary course of instruction.

As the Maid of Domremy, Miss Taylor will appear in a tableau vivant, the model of Jeanne receiving her commission to serve France. The painting is in the Metropolitan Museum of Art.

Jean d'Ys, the poet, who was wounded by the Marne and is now professor of French Letters in the Graduate School of Fordham University, appears in this scene, and prays to the maid to watch over the "Legions of this giant among the nations." One scene alone.

O Jeanne, may your sublime faith burn in the hearts Of our soldiers, who in all parts of our land

Are getting ready to struggle for right and honor, And lead them soon, O Maid, to victory. Eight little girls will appear as "les

## BEATRICE BECKLEY



The Wife in "Why Marry?" at the Astor

petites Jeannettes," the playmates of Jeanne. They will wear the peasant girl garb of the early fifteenth century, and will distribute souvenir programmes.

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## "THE LADY OF THE CAMELIAS"



Ethel Barrymore and Conway Tearle

## Introducing Olin Howland

Olin Howland, the tall lanky chap who plays Bub Hicks in "Leave It To Jane," the Bolton-Wodehouse-Kern musical comedy, founded on George Ade's "The College Widow," is making everybody anxious to know more about him since his extraordinary success in the part of the haysed-on of the State Senator from Squantumville.

Mr. Howland's name was unknown in the theatrical world up to the time of his present engagement, but he has had considerable "road" experience. He is the younger brother of the statesque Johna Howland. The Howlands were born in Denver, Col., and it was natural that Olin should turn toward the footlights after the success of his beautiful sister. He began in the chorus of a musical comedy which was tried out in six different cities, but never reached the Gay White Way. Next he secured a small part in David Belasco's "The Warrens of Virginia," this led to an engagement in the following season as Lord Wiltshire in Henry Savage's production of "Everywoman." Various small roles of the eccentric comedian type with Lew Fields followed, and then about the time the dancing craze was at its height Olin Howland came into his own. Being tall, lithe and thin, he succeeded Vernon Castle in one of the Fields' productions. When "Watch Your Step" went on the road last year Howland played the same role that Vernon Castle had in the New York production.

"We did a series of one-night stands throughout the Southern States," says Mr. Howland, "and I learned as much about geography as I did about dancing. I also played to different type audiences in different cities, and it was a wonderful experience, because it gave me a kind of understanding of the psychology of the small town audiences contrasted with that of the big city audiences."

"There are some cities in the South where people laugh their heads off at a joke which is already three years old in New York, and there are places where funny clothes—a large checked vest, with Nile green trousers and a flame colored necktie, or an exaggerated stovepipe hat will create a burst of laughter and stamp the actor as a comedian, even if his lines are no funnier than the multiplication table."

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